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THE PAINTER-STAINERS' COMPANY

ITS HALL, PICTURES & PLATE

pictures thrown in the Hall

also: [Hatton], New view of London, 1708
vol. 2, pp. 112/3.

THE WORSHIPFUL COMPANY

OF PAINTERS,

otherwise PAINTER-STAINERS.

Imprinted by

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23, Abchurch Lane, London, E.C.

The Worshipful Company of PAINTERS, otherwise PAINTER-STAINERS:

ITS HALL, PICTURES, and PLATE.

by

W. Hayward Pitman, J.P.

One of His Majesty's Lieutenants for the City of London, Master of the Company, 1907–8.

London: 1913.
Third Edition. Revised.

THE AUTHOR.

INTRODUCTION.

I HAVE pleasure in re-editing this account (first published in 1906) of our Ancient Guild, its Hall, Pictures, and Plate, at the desire of the Court. The little volume has been much appreciated by the Visitors to our dinners, who are presented with a copy of it, with the compliments of the Master and Wardens. The Second Edition being thus exhausted, this Third Edition becomes necessary.

I am particularly indebted to Dr. Reginald Sharpe, M.A., the Records Clerk at Guildhall, and to

Mr. Bernard Kettle, the Librarian, for their kind assistance, at all times, and specially now in connection with the new and hitherto unpublished matter regarding the fusion of the Stainers' Company with the Painters.

W.H.P.

October, 1913.

AMOR·QVEAT·OBEDIENTIAM·

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ARMS of the COMPANY.

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"May the Painter-Stainers' Company Flourish, Root and Branch, for ever."

The Worshipful Company of Painters, otherwise Painter-Stainers.

1913.

Master :

CHARLES GASQUET.

Upper Warden :

JOHN CHARLES NICHOLSON.

Renter Warden :

ARTHUR BARNARD COWTAN.

Treasurers to the Charities :

*WILFRED NICHOLSON.

*MAWER COWTAN COWTAN.

Treasurer to the Corporate Funds :

*WALTER HAYWARD PITMAN, J.P., Deputy.

Assistants :

*John Dibblee Crace, F.S.A.
*Rowland Plumbe, F.R.I.B.A., F.S.I.
*Frederick Bessant Williams, F.S.S.
*John William Burton.
*Thomas Murray Janes, C.C.
*Octavius Francis Peall.
*James Walter John Kennedy.
*Alfred Tisley.
Herbert Duncan Searles-Wood, F.R.I.B.A.
Sir Edward John Poynter, P.R.A.
John Jones.
Harry Mallam Williams, F.S.A.(Scot.)
Edward Stroud Theobald.
Harry Forrestt Hammock.
George Flindell Brady, J.P.
Robert Peachey, C.C.
Albert Edward Pridmore, P.P.S.A., F.S.I.
Charles Farris, C.C.
Mr. Alderman Edward Cecil Moore.
James Christopher Mason Vaughan.
Thomas Litton Taylor, B.A.
Thomas Preston.
Sir James Dromgole Linton, P.R.I.

F. W. ENGLEFIELD, } *Joint*
T. M. PRITCHARD, B.A., } *Clerks.*

* This star denotes having served the office of Master.

The Painter-Stainers' Company: its Hall, Pictures, and Plate.

by

W. HAYWARD PITMAN, J.P., Deputy.

Chairman of the Library Committee of the Corporation of London, 1905, *also of the City Lands Committee*, 1909, *and Master of the Company*, 1907–8.

"The Painters' Company is an ancient art and mystery, and hath time out of mind been an ancient Company and fellowship in the City of London."

THESE are the words of an old record, and it would not be difficult for me to trace in outline the earliest history and growth of the Company. I propose, however, in the first place, to refer to the Charters, the books, and the various documents at this day in possession of the Company, and let them recite their own tale.

The oldest document now in the possession of the Company is the INSPEXIMUS, or grant of bye-laws, and issued under the City Seal. It bears date July 4th, 1467, the 6th year of the reign of Edward IV. It is on one skin of parchment, in Latin, signed by Dunthorne, Town Clerk. The mayoralty seal attached is in good condition.

The Company received a grant of Arms, a single coat, as early as October 7th, 1486, the first year of the reign of Henry VII. This document is on vellum and written in English, and is signed by Thomas Benolt, who was Clarencieux King of Arms. though one regrets that it is now partially obliterated and defaced. In the Court room is a splendid fac-simile copy of this grant of Arms, the work of George Bishop (herald painter to King George IV), a liveryman of the Company, and presented by him in 1828.

Charters.

ABOUT 1575, the Peyntours' Company found that their trade began to decay, by reason of other persons that had not been apprentices to it undertaking painting, although under pains and penalties the ordinance was that none should use or exercise the art or mystery of the Painters, save only those who have or who shall be brought up and instructed by some one of the same art for the space or term of seven years at least.

The Company accordingly addressed Queen Elizabeth, praying that she would be pleased to consider their cause, "and give aid and assistance to them."

The result of this humble supplication was that on July 19th, 1581, the 23rd year of her reign,

Elizabeth granted the Charter of Incorporation which is now before us.

This Charter is clearly inscribed, in Latin, on one skin of parchment. It is granted by Elizabeth Dei Gratia Anglie, Francie, et Hibernie Regina. On the left-hand top corner is a cleverly coloured portrait of the Queen seated on the throne, under a canopy, and holding the orb and sceptre. At the foot of the document the Royal Seal is attached, and now in fair condition (top part broken).

Supplemental to this Royal Charter the Company possesses a grant of bye-laws on four large skins of parchment, dated 1582, and endorsed "The book of Ordynnances for the Paynter-Steyners of London," and it is signed and sealed by Sir T. Bromley, Lord Chancellor; the great Lord Burleigh, Lord High Treasurer; Sir W. Cecil, K.G.; and by Sir Christopher Wray and Sir James Dyer, both Lord Justices of Plees.

The signatures are clearly decipherable to-day,

and to each is attached the full coat-of-arms, heraldically emblazoned, with the seals.

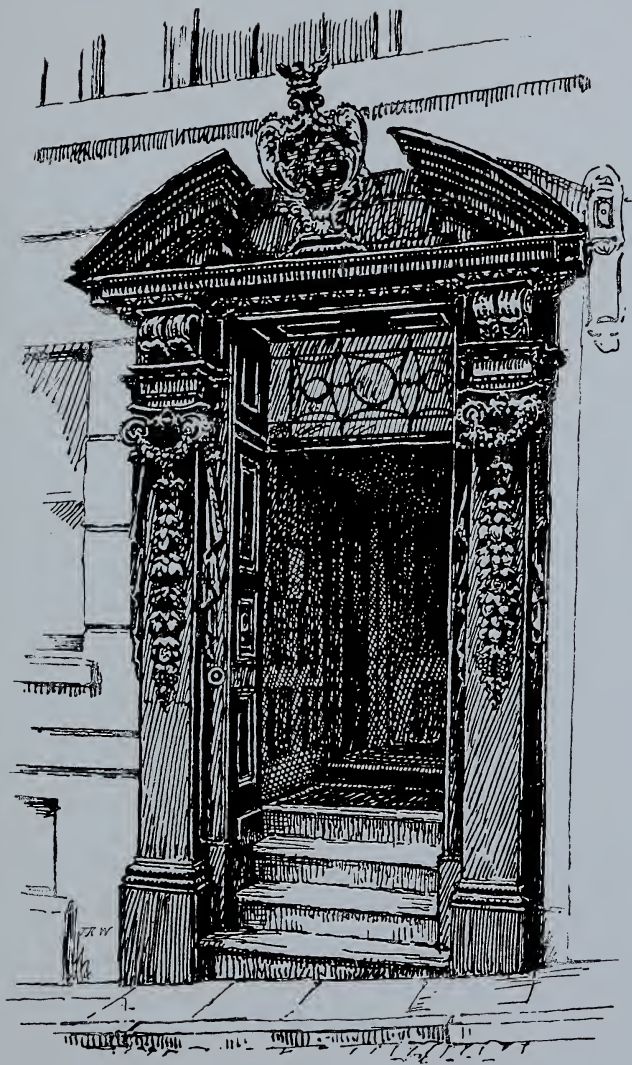
The Plasterers were permitted by an Act of James I, 1603, "to lay and use the 6 colors" mingled with size only and not with oil—yet notwithstanding "they do with the said 6 colors and otherwise by glazing of them over with oil, and varnish, work at and exercise the mystery of a Painter, whereby much bad work was wrought to the detriment of the King and His subjects." Thus the Painter-Stainers had a special grievance against the Plasterers, and so "informed" King James II. He also granted a Charter. It is dated June 12th, 1685, the first year of his reign. It is inscribed in English on five skins of parchment. On one skin is an excellent portrait of the King in mezzotint, with the Royal Arms and fancy ornament. The other skins have, in their borders, the outline traced for illumination, etc., but there is no colouring. There would seem to be a fashion in Charters—those of this period being mostly without colouring.

The seal is cracked and part missing.

This Charter confirms and ratifies all the powers of the Charter of Queen Elizabeth, and it appoints by name the Master, Wardens, and Court of Assistants. The names of our Masters since 1623 are known.

In 1912, these Charters, etc., were all carefully cleaned and put in order, by an expert at the British Museum—they have been suitably arranged in oak air-tight frames, and placed under glass. In this convenient form they are exhibited, in the Hall, at the various meetings of the Guild.

Cordial thanks are due to our Past Master (Mr. M. C. Cowtan) for his much interest and advice in this matter.



ENTRANCE DOORWAY.

The Hall.

THE present Painters' Hall stands on the site of the old Painters' Hall, once the residence of Sir John Brown. He was appointed by patent in 1511 Sergeant Paynter to King Henry VIII.

He was elected Alderman of the Ward of Farringdon Without on May 16th, 1523, and on the same day translated to the Haberdashers' Company. In the following year, July 19th, 1524, he was transferred to Farringdon Within. On November 17th, 1526, he was discharged (being impotent and feeble), giving, in lieu of fine, two great standing pots of silver and gilt to the Corporation.

He died on September 24th, 1532, and by his will bequeathed to his brother Paynter-Steyners his house in Little Trinity Lane. The property may be

exactly described as situated between the garden of Edmund Salle, Clothworker, on the North side, and the tenement of Ralph Mark, brewer, on the South side, and the highway of Hoggen Lane on the West side, and the highway of Trinity Lane on the East side.

The various deeds connected with the purchase of the land on which the Hall stands, and its subsequent history during nearly 500 years are all extant, and are most valuable and entertaining, starting, as they do, from 1423, the second year of King Henry VI.

The old Hall, prior to the Great Fire of London, was evidently an ornate house, and of some importance. John Evelyn, F.R.S., in his diary, states that the Commission for supporting the Sick and Wounded in the War had permission to meet here. Under date November 16th, 1664, he writes, "Painters' Hall was lent to us to meete in. In the great room were divers pictures, some reasonably good, that had been given by several of the Wardens and Masters of the Company."

ALDERMAN SIR JOHN BROWN.

Thus it is possible to imagine that 250 years ago this Hall was practically as we view it this afternoon. The Commission continued to meet here till July 3rd, 1666, and two months later the Great Fire began its devastating work.

No time was lost in setting about and arranging the rebuilding.

December 20th, 1668, a Committee Meeting "for rebuilding" was held. Mr. Luck, the bricklayer, and Mr. Bell, the carpenter, both attended before the Committee, and severally bargained for their respective works.

In August, 1669, the plate of the Company was ordered to be mortgaged, in order to raise further funds for the rebuilding. Several members of the Court lent sums of £50 each.

The end of 1669 practically saw the completion of the work, since at that date it was resolved by the Court to let the German Protestants have the use of the Hall twice every Lord's day, and on

every holiday for two years, at a rental of £24 per annum.

A cash book of 1731 is noteworthy as showing the outgoings on the property for one year.

	£	s.	d.
Water Rate 1 year	1	10	0
Window Tax 1 year	1	10	0
Orphan Tax	0	6	0
Land Tax 1 year	4	7	6
Paid King's quit rent	0	4	0
Poor rate, each half-year £4 2s. 4d.	8	4	8
The Watch, 1 year	0	18	0
Scavengers	0	15	0
	£17	15	2

The clock-winding cost 12s., while "a man to audit the books" cost 10s. 6d.

Books.

THE Minute Books of the Company are six in number. They commence in the year 1623, and are continuous to the present day. The first, 1623–1649, is but a carefully-written record of fact, and is in excellent order. It has been transcribed by order of the Court, and is thus more clearly decipherable. The second is 1649–1793. On the front page of this volume appear the arms of the Company beautifully emblazoned in colours and gold, the work of John Withie, who was Master in 1657. On the second page are the arms of the Master and Wardens, and on the third page appear the individual arms of the members of the Court of Assistants, "as they stand in their order of seniority." Some few shields are vacant, indicating probably, that all the members of the Court

were not entitled to bear arms. There is a blank in the record from March, 1665, to August, 1666, possibly on account of the Plague.

It is interesting to note that no mention of the Great Fire is made in this Minute Book.

A perusal of these Minute Books will demonstrate how certainly the Company was powerful to control and regulate the industry over which it presided. The Charters give full authority to make due search for all and singular the works, the paintings, the tinctures, etc., not only of Freemen, but of all others outside the Company; and to judge if such were well, or ill done, and if the latter, then, to condemn, to seize, and to take away, and the said offenders to punish and correct.

Search parties of the Yeomen of the Company were abroad weekly, and the minutes are full and constant of detailed reports to the Court of their discoveries.

May 31st, 1623. These weekly searchers presented to the Master and Wardens one John Pryce,

"about a syne that, as he saith, his man did contrary to his appointment, and that it is not done reasonable.' The said Pryce was to take the same down and to have it "mended" between this and the next quarterly day, or else pay fine.

June 22nd, 1632, "found a coach, painted in Smith field by Mr. Barrows, very defective." At the same date and place, "a syne of the Unicorn—very ill done —we cannot yet know by whom."

Again, another minute, "one Sherman, a bookseller, by the Town Ditch, which is no painter, maketh defective work, which is commonly sold, at many booksellers' shops about the City."

March 10th, 1673, is a minute recording that the "painter of Joseph and Pottifer's wife, and the Foure Elements, be fined £3 6*s.* 8*d.* for such bad worke."

These powers, of course, the Company still possess, and I well remember a speech made in this hall by the late Lord Leighton, P.R.A., when he was admitted to the honorary livery in 1884.

He referred to this authority, to paint out and remove bad work, and he mentioned his own satisfaction that if our Company visited the Royal Academy on varnishing day, he trusted they would be merciful to his personal work, now that he was one of the craft; but he confessed readily that there would be plenty of scope in the R.A. exhibition for a due and proper exercise of the ancient and undoubted rights of the Company.

The Company were also appreciated as assessors, or judges, of the value of artistic work.

January 11th, 1631. The Lord Chamberlain invokes their aid to make a "trewe valuation and estimate of the woorke done by John De Cretz in painting, trymming, and gilding the Barges of the King (Charles I) and his Queen."

April 28th, 1624. Another minute records—"Mr. Voy came to the Court desiring them to help him to his money for his work done for the Broderers' Company. The Court determined that the said Voy should demand no more but the sum of £ and so to be satisfied, troubling

JOHN POTKYN, Master, THOS. CARLTON and J. TAYLOR, Wardens, 1631.

the Court no further, but only thus, that Mr. Warden Burchitt and Mr. Vapp promised to do the *best they could* to get somewhat *more* of them."

March 27th, 1632. Agreed by full consent to give £6 13*s.* 4*d.* yearly for 7 years to come towards the reparation of St. Paul's Cathedral, and a letter was to be so addressed to the Lord Bishop of London, in answer to his Lordship's letter directed to the Company, 11th February, 1631.

1654, February 6th and 8th, the Clerk and Beadle are directed to provide a stand to enable the Livery to view the entry of the Lord Protector, Oliver Cromwell, on his coming into the City, and ordering that all those who did not appear on that occasion be fined.

1660, May 11th. Records an assessment having been made, upon the Livery, towards a sum of £12,000 which was being raised by the Lord Mayor, as a present to be given to King Charles II and towards the expense of the entertainment of the King's Majesty in the City.

1714, September 1st. Records of a stand having been erected for the Company for the reception of King George I. All the Livery were summoned to this stand on the day the King made his entry through the City of London. It was further ordered that "there be a hot dinner and that the same be provided ready before he comes, by 11 o'clock, by Mr. Savage."

"Also that there be a new blue cloth for the stand, and that Mr. Emmott do provide the same. No liveryman to be admitted to dine, or come on the stand, unless they come in their livery gowns." Ribbons were to be provided for the Bannermen, and Music at a cost of 4 guineas.

From records at the Guildhall, much information is available as to the work and importance of the Guild notwithstanding their poverty.

In 1328 the names are recorded of those elected and sworn in divers Misteries of London, for the government and instruction of the same. Then follow 25 Companies; the 24th enumerated being

the Painters—Robert Davy, Henri de Denecoumbe, William de Porkele, Richard de Stockwell.

In 1376 it is recorded, among 47 Companies, that Gilbert Prynce, and William Larke, Peyntours, are returned to form part of the Common Council. The same day it was agreed and ordained that "none of those sworn above, shall be put on any inquests or juries." This continues to-day to be the procedure, as regards members of the Common Council, who are exempt from such duties.

The good men of the Painters' Company are frequently appearing before the Lord Mayor and Aldermen in their troubles.

June 9th, 1466—6th year of Edward IV, they prayed that certain ordinances might be approved. These are set out, and it is to be noted that the Wardens were to be assisted by eight or six honest men of the Craft (who were to be admitted and sworn in the Mayor's Court) in governing the Craft, to make search for bad goods, etc. Mention is made of a Beadle; the neglect of his summons, to meet

in Common Hall, was punishable by the levy of a pound of wax, half to go to the Guildhall Chapel, and half to the light of St. Luke. The Livery were to pay 16*d.* a year quarterage.

1481, June 5th, the 21st year of Edward IV, the Company's prayer now is, that, in the future they may have, for the good of the craft, the "half-dele" of the fines and forfeitures, in respect of the defective work reported to the Chamberlain, the Commonalty receiving the other "half-dele."

Further that the Wardens, with an officer assigned by the Mayor, may have full right of search in all matters appertaining to their craft.

And that they may set to work all foreigners, approved by the Wardens, without any charge being made to the said foreigners.

This petition was granted.

Again in 1488, July 18th, the 3rd year of King Henry VII, the complaint is from the Company, that it had become so impoverished, by the influx of Foreigners (that is those not free of the Guild)

that it could not bear the charge of the City, as heretofore, and prayed that certain articles for the better rule of the craft, might be approved. These refer principally to apprentices.

Further, every one of the Clothing (or Livery) do pay yearly 4*d.* towards "Barge Hyre," to wait upon the Mayor and Sheriffs, when they go to Westminster, and those not of the clothing (*i.e.*, the freemen) do pay 2*d.*

The Wardens were to cause these ordinances to be read twice in a year, incurring a penalty of 13*s.* 4*d.* for neglect.

In 1491, December 16th, the 7th year of Henry VII, the difficulty still is with regard to the foreigners, "who bear neither scot, nor lot, nor other charge." It was, therefore, ordained, that no freeman of the Craft should henceforth employ a foreyn, when he can get a freeman, equally capable, and "as good chepe."

The Company figured in a strike which occurred just previously to the Coronation of Queen Elizabeth in 1559. The cause was that the Painters of the

City utterly refused to fresh paint and trim the great conduit in Cheap for the Coronation for 20 marks.

This being the case the Surveyors of the City were instructed to cause the same to be covered with cloth of arras having escutcheons of the Queen's arms finely made and set thereon.

The Wardens of the Painters' Company were called upon to render assistance with advice and men for reasonable remuneration.

The Binding (of apprentices) Book begins August 16th, 1666, a few week before the Great Fire. It has but one entry before that event, but on October 5th and 8th there is the record of three lads being bound. This book is of paper, much stained with water, and charred on the side and covers. It is an interesting relic of the Fire, and it continued to be used as a register of bindings till 1795.

The Bill of Fare Book is curiously worthy of

examination, especially if we compare it with our menus and hours of to-day.

October 18th, 1743.

	£	s.	d.
Dishes of Fowls, Oysters, Bacon, Sausages, and forcemeat balls, 3 of each	4	10	0
6 Dishes of Mince Pies, 2 each ...	1	10	0
6 Dishes of Tongues and Adders ...	2	8	0
6 Pippen Tarts	1	4	0
6 Roast Geese, Sauce, &c.	1	4	0
6 Dishes of Roast Capons, 2 each ...	1	16	0
To finding linen, pewter, knives, forks, bread, beer, pipes, tobacco, candles, mugs, glass, cheese, attendance ...	3	5	0

The Ladies evidently dined, too, on St. Luke's day, but there is provided for them a more simple repast.

1 Dish of Fish	0	8	0
1 Dish of Mince Pies and Tarts ...	0	2	0
3 Partridges drest	0	4	0
	£16	10	0

The dinner on the Lord Mayor's day following entails a similar expense, and, for many years, dinners on St. Luke's day and Lord Mayor's day were the only two enjoyed.

Nevertheless, the Court appeared to have participated in other little festivities, for in the account book 1731, December 7th, are the entries:—

	£	s.	d.
Spent for an audit dinner	14	8	0
Oysters and tobacco same day	0	15	0
Mr. Cook's bill for viewing Evan's rents	0	10	6
& ditto on another occasion	1	17	10
Mr. Cook's bill, also for wine, etc. each Court day meeting 12 times ...	30	9	8

(N.B.—Mr. Cook was the Company's caterer.)

In 1766 the feast on St. Luke's day cost 5*s* per head, without wine, and was ordered to be on the table at 2 o'clock. The music cost 3 guineas. In 1805 the dinner cost 6*s*. a head, and was ordered to be on the table at 3 o'clock.

Sir Joshua Reynolds wrote to his friend James Boswell, on Wednesday, October 18th, 1743:

"This being St. Luke's day the Company of Painters dine in their Hall in the City to which I am invited and desired to bring any friend with me.

As you love to see life in all its modes, if you have a mind to go, you can come about 2 o'clock. The Blackguards dine half an hour after.

Yours, J. Reynolds."

On St. Luke's day, 1784, Sir Joshua was presented with the Freedom of the Company. *The London Chronicle* of October, 1784, published some interesting lines in praise of the recipient:

"Hail! favour'd Master! of that art divine,
Which bids all nature on the canvas shine."

The talented artist died in 1793, and was buried in the artists' corner in St. Paul's Cathedral with much stately pomp.

There are two Inventory Books, the first, 1723–1766, but containing various additional entries up to 1811, and the second, 1864–1878.

The former, on its initial page, has splendid illumination, the colours and gilding in perfect condition, the work of Trevitt, who was Master in 1713. It depicts the Royal coat-of-arms, with crown and A. R.

Following it is a similar page reproducing the Company's coat-of-arms, not, however, as a single coat, as granted by Henry VII, but indicated as a quartered coat and the motto:

"Amor queat obedientiam."

When, or by whom, this coat-of-arms was granted cannot be discovered, but it was obviously before 1713.

In 1911 the Corporation of London requested our Company to present a silk banner of their arms, the same to be suspended in the Library with like gifts from other of the Companies.

Consulting Heralds' College at this time the armorial ensigns of the Company were verified and allowed to be as represented in the Inventory Book, above described, with the motto, "Amor queat obedientiam," and not as generally accepted by us for many years as "Amor et obedientia."

The correct arms and motto are shown as a frontispiece to this volume.

The preamble of this first volume states: "The affairs of the Company of Painter-Stainers, having for some years been neglected, the design of this book is to have them regulated, as soon as possible, by registering all benefactions, gifts, conveyances, etc., made to the said Company, and to perpetuate the memory of our benefactors, and whatsoever else that is now thought worthy of notice, or shall be for the future, the care whereof we can but heartily recommend to posterity."

There is first shown a ground floor plan of the Court room and buildings.

The annual value of the Hall is stated to be £40 and worth to be sold £1,000.

The silver is all set out.

The pictures are described, and among these "the ceiling in the Hall painted by Fuller at the Company's charge." The subject was Pallas triumphant with the Arts and Fame attended by Mercury suppressing their enemies, sloth, envy, pride, etc. This decoration has, however, long since disappeared.

In the Court room are 4 Spanish tables. The Master's chair of Turkey leather, with the Company's arms painted on the back by Mr. Trevitt. (This is the same chair as now used by the Masters.) 2 dozen of other Turkey leather chairs. A screen, the gift of Sir James Thornhill, Master, 1721.

The Clerk's desk, or table, running on wheels.

In the Hall, 3 long tables, 11 forms, the King's Crown carved, over the Master's seat.

In the Clerk's custody is his gown bought that year, 1723, at the Company's expense of £8 8*s.* 0*d.*

In the Beadle's custody, 2 muskets, 1 sword, 1 bayonet, also his gown and hat and the Company's staff with a silver head thereon.

Under date 1791 is the entry: A Court of Assistants table in 4 parts. A side table. A Master's chair. 2 Wardens' chairs. 22 Assistants' chairs. A desk for Clerk, being mahogany, purchased with a legacy from the late James Harris, Esq.

The Audit Books begin in 1713, and reveal much valuable information as to the income and ex-

penditure of the Company; the following record shows an income account 1731–2 :—

1731 to 1732. *Receipts.*

	£	s.	d.
Quarterage of the Livery (at 12*d.* per quarter)	14	0	0
ditto received of the Yeomanry at 18*d.* per quarter...	20	13	0
Money received for entering of apprentices 20*d.* each	1	15	0
Recd. of Mr. Harry Gipps, the last Renter Warden, the balance of his account, for his Wardenship, being	10	2	3
Three Livery, fines in full	35	0	0
Geo. Gibson, Livery fine in part ...	5	5	0
Recd. Mr. Francis Dobbs fine for Master	12	0	0
Recd. out of the rents in Basinghall Street	105	4	8
Livery fine in part	8	0	0
One year's income	£211	19	11

Before us is an old Bible, printed in 1578, preserved in the Great Fire, and known as the Breeches Bible. (Gen. iii, 7.) It possibly was a family Bible; see names and entries at the beginning of the New Testament. It is in an almost perfect condition, and is illustrated by numerous woodcuts.

Name of the Company.

IN the Inspeximus (1467) the Company is styled "Peyntours." In the Charter of Elizabeth (1581) the Company is described as of the Art or Mystery of the Painters of the said City, commonly called in English, Painter-Stainers.

The origin or reason of this hyphened alias, "otherwise Painter-Stainers Company," has from time to time been the source of much conjecture.

Mr. J. Gregory Crace, Master, 1880, to whom the nation is indebted for the valuable collection of prints and drawings relating to London, and now in the British Museum, wrote in the same year (*vide* report of the Royal Commission on the Livery Companies, 1884), "They were called Paynter-Stainers, because a picture on canvas was formerly

called a stained cloth, as one on panel was called a table, probably from the French *tableau.* In the inventory of the pictures of King Henry VIII, we find them always so distinguished, as—

> "Item, a table with the picture of the Lady Elizabeth, her Grace."
>
> "Item, a stained cloth with the picture of Charles the Emperor."

As a matter of fact, however, there was a Company of Stainers, quite distinct from the Company of Painters. The two were co-eval, and co-existent; each carrying on their work of preserving and maintaining the various functions of their respective crafts.

The priceless records at the Guildhall clearly indicate this, and I am now able to show, by means of a hitherto unpublished document, when the fusion between the two Companies took place, and the reason for the amalgamation.

I cannot trace the date of any charter of incorporation of the Stainers. The earliest reference

dates back to the year 1400, and this illustrates the point that then the Company of Stainers was in active exercise of its responsibilities.

March 18th, 1400-1, 2nd year of Henry IV, Good men of the Mistery of Steynours present petition to the Mayor and Aldermen that they may be allowed (*inter alia*), to choose yearly 2 good men to govern the mistery, and to punish those who unlawfully stain cloth for sale, etc. This petition was granted.

October 7th, 1415, 3rd year of Henry V, various Masters of Misteries are sworn. Curiously enough, the first mentioned is the Steynours.

John Moubray, John Clare, are sworn to rule the mistery well and truly, sparing none for love, nor molesting any from hate, and to present to the Mayor and Aldermen any defects they may find.

The Painters follow on March 20th of the next year, when Thomas Richer, John Northfolk are similarly sworn.

In 1423 (Oct. 20)
are sworn of the Steynours
John Mowbray
and Simon Taillour
and in 1428 (Oct. 8)
William Edward
and Roger Aleyn.

In 1431, September 10th, occurs an interesting record. Richard Davy, of Gloucester, comes before the Mayor and Aldermen shewing, that whereas he had been admitted into the freedom of the City in the art of Painters (Pictorum) on May 15th, 1415, he had long used, and was now using the mistery or art of Steynours. He prayed, therefore, to be now admitted into the freedom of the City in the art of Steynours, which was granted.

Again, among the Masters of Misteries sworn appear, under date,

Jan. 16, 1432–3; the Steynours.
William Gynnore
Richard Davy.

July 4, 1433—the Peyntours.
Robert Squyry
John Keyle.

Again, seven years later,

1440, Dec. 2—Peintours.
Henry Mase and
Guy Lincoln.

While in the following year,

Sept. 28, 1441, of the Steynours,
Thomas Bec
Simon Scarlet.

In 1465 the Painters occur as contributors of 20 men-at-arms to the City watch, and in the same list, the Stainers are named as furnishers of 14 soldiers or guards.

On the 19th day of October, 1501 (the seventeenth year of the reign of King Henry VII), the Master, Wardens and the honest folks of the crafts of Peyntours and of Steynours approached the Mayor

and Aldermen, and presented a certain bill or petition, whereof the substance follows.

The two Companies seem to have arrived at a common understanding, and so they jointly beseech the Mayor and Aldermen,—

That whereas the said crafts being separate, after divers and many assemblies, and communications between them, now

Prayed that for the reformation of the said crafts, and to ensure a perpetual amity, concord, and unity between them and for as much as each of them "medleth and occupieth" in the other science and faculty,

It may please the Mayor and Aldermen to tenderly consider, and grant, the articles hereafter following.

First, that it may be authorized and established, from this time forward, that the said two crafts of Peyntours and of Steynours may be "*knyt, joyned, and unyd to giders*" as one body, and one craft,

and one fellowship. And "so to be reputed, taken and called by the name of Peyntour-steyners."

The agreement between the two Companies discloses—

(*a.*) That the Master next to be elected should be of the Peyntours and the Master, in the following year, of the Steynours. And so always one of the Peyntours to be chosen Master one year, and another of the Steynours to be chosen as his successor.

The Wardens, each year, were to be one of the Peyntours, and other of the Steynours.

(*b.*) That the whole body of the craft should have a Mass in the honour of the Holy Ghost, and at it all should assemble in their livery, after the custom and manner as it hath been used in time past.

(*c.*) Also that henceforth the said united Craft should have one Hall, one Box, one Barge, and one light;
and in all assemblies shall "go together" as

one—that is to say a Peyntour with a Steynour, and a Steynour with a Peyntour after, as the number will suffice as long as any of both be able to be of the clothing, so now made as one.

Further

(*d.*) Also—that no man work any "steyned worke," nor name it "steyned," except it be wrought "covenably and suerly steyned" and so allowed by the Master and Wardens, for the time being, they to be assisted by six or eight persons—that is to say, 3 or 4 of the Peyntours and 3 or 4 of the Steynours according to the ordinances of both fellowships united in one. Any found defective in untrue working, either in steyning or in peynting, by the oversight of the Master and Wardens for the time being to be punished and fined.

(*e.*) Likewise any person or persons, hereafter, of whatsoever craft he or they be free, who use

the craft of peynting or steyning shall be under the "Rule, Search and Correction" of the Master and Wardens.

The petition was duly laid before the Lord Mayor and Aldermen, and being by them "fully understood," and its contents considered "good and honest and agreeable to reason," they, with "one consent and will," ordained and decreed that the same should be recorded in manner and form in which they were prayed and in future times to be firmly observed.

Patron.

S. LUKE is the patron saint of the Company. He is recognised as a Physician and as an Evangelist. But that he was also skilful and proficient as a Painter rests almost entirely on tradition. This point I endeavoured to throw some light upon in a little brochure, published in 1888, and entitled, "Some Account of the Life and Works of S. Luke." Therein many of the paintings believed to have been painted by him are described.

The Company had only a small annual income for its general corporate purposes until augmented in 1906 by Mr. W. D. Barnett, as explained on

page 56. Yet the members of the Court have ever been anxious to assist, financially, the educational and similar works fostered by it.

The Painter-Stainers' Company may be said to have been the pioneer of the movement for technical education. In 1858 the subject was mooted; and the Hall was opened for an exhibition of works in decorative art. This was in 1860. Medals and other rewards, and in some cases the freedom of the Company, were bestowed in cases of particularly excellent work.

Later, travelling studentships to Italy and elsewhere have been provided, and have proved of special advantage to the earnest worker.

Since 1895, the Company have annually awarded a medal as a prize for drawing at the City of London School for Boys.

To-day, the painting classes, which are held thrice weekly, at the Institute in Great Titchfield Street, by the kind co-operation of the Carpenters' Company, have been the birthplace of much good training and

practical usefulness. In October, 1908, Henry Jas. Fowler, a student, having won the Bronze and Silver Medal, was presented with the Freedom of the Company.

The Company are the faithful administrators of several important Charities. One John Stock—painter to His Majesty's dockyard, a liveryman of the Company and resident in Hampstead, died in 1781. He left this Company his residuary legatees, and as a result they now hold some £60,000 in Consols in trust to pay the interest therefrom in pensions of £10 per annum, to aged blind persons, decayed liverymen, poor painters, and ten poor curates.

Among other benefactors to charities are: Mrs. Jane Shank, Mrs. Dorothy Smith, Mrs. Mary Grainger, Mrs. Francis Yeates, Mrs. A. R. Syddall. In all, some 200 persons are thus assisted. Mr. John Fairchild, a member of the Court, was a benefactor to the poor of the Company.

William Davidson Barnett

who died on August 26th, 1906, was most highly esteemed. For many years he carried on business as a warehouseman in Addle Street, Wood Street.

Joining the livery of our Company in 1875, he served the office of Renter Warden in 1895-6, being subsequently (1896) elected a member of the Court of Assistants. At the time of his death he was first in nomination for Upper Warden. Though of a quiet and retiring disposition, he seldom failed to attend the meetings and social gatherings held at the Hall. He was a bachelor.

By his will, he bequeathed the bulk of his estate to the Company. It, however, proved to have been badly drawn, and a friendly action in Chancery became necessary in order to elucidate several points.

In the end, Mr. Justice Parker decided that Mr. Barnett died intestate, as regarded his residuary trust funds. The effect of this decision was to altogether divert these monies away from the Com-

pany, and to apportion them between the heir-at-law and the next-of-kin.

The latter, Miss Eleanor Jane Brooke, expressed her intention to bequeath her share to the Company. This excellent intent was anticipated by an amicable arrangement made in her life-time, and thus, in 1909, the Company considerably benefited.

For the past five years the Livery have dined together in the Hall, on May 6th, Mr. Barnett's birthday, which was one of the directions clearly expressed in the will.

Some silver personally used by Mr. Barnett in his home, viz.:—Old silver tea-pot and stand, silver milk jug, silver candlesticks, snuffers and tray, silver salt cellars, fish carvers and gravy spoons were specifically bequeathed to the Company. They were duly received, and are much valued from their close association with our Benefactor.

George Taylor, for nearly 30 years a member of the Corporation, a liveryman since 1875, and

Master of the Company in 1901, died in 1913, and bequeathed a capital sum of £300 for pensions to the blind; also £25 to purchase a new banner of the Company to hang in the Hall.

Pictures.

THE Company highly value their pictures, since they serve to illustrate how intimate was its association with English art, and the paintings form an appropriate link with the past centuries.

Maitland waxes eloquent over the collection, describing it as a great variety of history and other paintings, "*exquisitely* performed."

Horace Walpole also mentions the pictures as being seen by him, and he speaks of them as the best extant examples of the artists mentioned.

The 17th Century gives us here works by Sir Godfrey Kneller, Sir John Medina, J. Baptiste Monnoyer, Peter Monamy, Jacob Pen, Jacob Housmann, Robert Aggas, John Baptist Gaspars, Sebastian Ricci, Henry Stone, Adam Coloni.

The 18th Century produces C. Catton, R.A. (one of the 40 foundation members of the Royal Academy), Richard Smirke, R.A., and George Lambert.

The 19th Century gives works by George Richmond, R.A., Edwin Long, R.A., and J. Dibblee Crace, a past Master.

These are the names of but a few of the artists whose works cover these walls, nevertheless, all are by representative men; while some, not perhaps less highly prized, have been presented by the painters themselves, being also Masters or members of the Company.

I propose not to describe all the paintings now, but to mention some of the greater interest.

Pictures in the Hall.

5. Landscape. By Geo. Lambert, R.A., b. 1710, d. 1775. This is a good landscape; the figures, though but dimly discernible, represent the history of the Babe, with bloody

hands, from Spencer's Fairy Queen. They are stated to be by Hogarth, b. 1697, d. 1764.

6. Wild Fowl. By Fras. Barlow, b. in Lincolnshire 1626, d. 1702. Barlow excelled in representing animals, birds, and fish. He published, in 1665, a translation of Æsop's Fables, with 110 plates etched from his own designs.

7. A representation of partially rolled engravings: one a portrait of Charles II, by William Taverner, b. 1703, d. 1772. He was an English amateur painter of considerable success. He followed the profession of a proctor in Doctors' Commons.

9. Landscape, Sunset. By Robert Aggas, d. 1679. This landscape is a charming bit of colouring and a dignified composition. Aggas was a contemporary of Claude, and doubtless was influenced by him. Horace Walpole specially praises this work, and it was given to the Company by the painter.

10. An ornamental tablature for the above landscape, presented to the Company by the artist, Robert Trevitt, d. 1723, and who was Master in 1712. Trevitt also painted No. 43; he was also the producer of those delightful pages of heraldry at the beginning of the Inventory Book which I have before referred to, and he likewise painted the Company's coat-of-arms on the chairs of the Master and Wardens of his time. He was truly an all-round, typical craftsman, the memory of a bygone age!

13. Flowers. Presented to the Company and painted by — Edwards, a member of the Court.

15. Boys supporting a medallion of Queen Anne, painted and presented by the artist — Feilot.

16. A Calm. By Peter Monamy, b. 1670, d. 1749. Painted in 1726. Monamy was a native of Jersey; he came to England as a boy and was apprenticed to a house painter on London Bridge. His sea pieces are noted, and in many respects worthy of that great Dutch

marine painter, Wm. Van de Velde, who just preceded Monamy.

18. A Sea Storm. Also by Peter Monamy, is a striking contrast to its neighbour.

17. Is a portrait of Sir John Brown, alderman, who gave this Hall to the Company. The painter is unknown; it is not on panel, and probably, therefore, was not painted from life.

19. Flowers. By J. Baptiste Monnoyer, b. 1635, d. 1699, better known as J. Baptiste. He was an eminent flower painter, and himself gave this picture to the Company. Monnoyer was employed by Le Brun in ornamenting the palaces at Versailles, Trianon, and Marly; and also largely by the nobility in England during the 20 years he was resident here.

14. Still Life. By Peter Roestraten, b. 1627, d. 1698. Was born in Haarlem, and was brought up under the tutelage of Franz Hals, whose daughter he married. Later he came to

England. At the Great Fire in London, 1666, he met with some accident which rendered him lame for the next 32 years of his life.

21. Fire of London, 1666. By Waggoner. Is painted as seen from the river. One regrets it is now so dark and dimmed. An engraving was taken by Mazell from this picture for Pennant's History of London, and a copy is in the Court Room.

22. An allegory of the Peace of Utrecht. Painted and presented by Sebastian Ricci, b. 1659, d. 1734. Ricci was a Venetian, and a man of bold ideas. His manner was very like Paul Veronese. Some good examples of his work are at Hampton Court Palace. He was specially popular during his ten-years' stay in England, though it is feared he left our shores in disgust when he discovered that Sir J. Thornhill was appointed to paint the cupola of St. Paul's Cathedral.

25. A Painter offering his work to Minerva. By Sir John Medina, b. in Brussels, 1660, d. 1711. He came to England when 20 years of age, and for some time painted portraits with considerable success. He visited Scotland, under the patronage of the Earl of Leven, who procured him many commissions. He was knighted in Edinburgh by the Duke of Queensbery, Lord High Commissioner, and in that northern capital he died.

40. Sir John Medina also painted the companion picture, "Genius drawing from the Graces."

27. Portrait of Charles I, after Vandyke. By Henry Stone, d. 1653. Stone made a considerable reputation as a copyist of Vandyke, and many of his copies have passed as originals. So-called Vandykes, in mansions up and down the country, are the work of Henry Stone. The Painter Stainers' Company are to be congratulated on their modesty in merely claiming this clever portrait as from the

brush of Stone. This picture was preserved in the Great Fire.

28. Portrait of Catherine, Queen to Charles II. By Jacob Housmann, b. 1656, d. 1695. Like its neighbour, this is a spirited portrait. Housmann's best portrait of Catherine of Braganza is at Buckingham Palace. This picture was a commission from the Court of the Company.

30. Death of Abel. By Robert Smirke, R.A., b. at Wigton, 1752, d. 1845. Presented by Mr. Maxfield, a member of the Company. Smirke is said to have painted arms on coach panels in his early days; he was elected a R.A. when 40 years of age.

31. Portrait of Charles II. By John Baptist Gaspars, b. in Antwerp, d. 1691. This is a stately portrait. Sir Peter Lely found in Gaspars an admirable assistant. Another portrait by Gaspars of Charles II is in the great hall of St. Bartholomew's Hospital.

THE MAGDALENE.

33. Portrait of William III. By Sir Godfrey Kneller, b. in Lubeck, 1648, d. 1723. Presented by the painter. Coming to this country when 26 years of age, he speedily became a great favourite of Charles II, and painted that monarch many times, much to his satisfaction. Kneller probably had no rival, at the time, in the *quantity* of work he was able to produce as a portrait painter. When at the height of his facile power he seldom troubled to touch anything but the face of a portrait. He found it no doubt advantageous to associate himself with the Painters' Company, and in the Court Room is an engraving from a design by Sir Godfrey of an invitation to the S. Luke's day feast, 1687, signed by himself, by Anthony Verrio, with N. Shepherd and Edward Polehampton, stewards.

45. Martyrdom of S. Sebastian. By John Hayls, d. 1679, a portrait painter eminent in the time of Charles II, and a rival of Sir Peter Lely. The noble house of Russell possesses several portraits by Hayls, at Woburn.

37. Portrait of Queen Anne. By Michael Dahl, b. in Stockholm, 1656, d. 1743. This painter came to England in 1688, and found Kneller rising to the height of his profession. Queen Anne, however, sat to Dahl for this portrait, which was given to the Company by the painter.

41. A Magdalen. By Gaspar Smitz, d. 1707. The artist painted this penitent lady so many times that he became known as Magdalen Smitz. It is a finely executed bit of painting. Lent on loan to the Guildhall Art Gallery in 1890, it was then catalogued by the Director (Mr. A. G. Temple, F.S.A.) as the work of Sebastian Francken, b. at Antwerp 1578, d. 1647. The old carved frame, with cherubs in the corners, should be noted.

1. S. Luke writing his Gospel. By Jacob Pen, d. 1674. Is particularly noteworthy to the Company as a representation of their patron saint. It is a calm and beautiful piece of

WM. CAMDEN, Historian and Antiquarian.

colouring, and the picture was given by Mr. Sancro in 1723.

49. Portrait of Sir Jonathan Miles, Master in 1815, and Sheriff of London and Middlesex in 1805. By Mather Brown, F.S.A., d. 1810. Is the gift of Sir Jonathan. Brown painted the portraits of most of the distinguished naval and military men of his time, *e.g.*, Elliott, Rodney, and Cornwallis.

60. Portrait of Geo. Richmond, R.A., D.C.L., b. 1809, d. 1896, buried in St. Paul's Cathedral. Painted by himself. He was liveryman of the Company, and he presented the picture in 1866. He will be remembered as a fashionable portrait painter of his time, both in crayon and oils, and as the father of that versatile artist, Sir W. Richmond, R.A.

42. Portrait of Camden, the historian and antiquarian, Clarencieux King-at-Arms to Queen Elizabeth. Camden's father was a liveryman of the Company, and he exercised his craft as a

Painter in the Old Bailey. The picture came to us by gift from Mr. Morgan, Master in 1676. The painter is unknown. The head is one of much repose and dignity, and the painting of "the dress of his office" is carefully rendered.

61. Shipping. By Peter Monamy, b. 1670, d. 1749. Is quite worthy of this talented painter (*vide* 16 and 18 preceding). This picture was the gift of W. Naylor, Master in 1874.

3. Reason Governing Strength. By Chas. Catton, R.A., b. 1728, d. 1798. This work was painted in 1761, and was presented to the Company by the artist, who was Master in 1783. He painted the allegorical scenes on the Lord Mayor's State Coach.

62. Choosing a Deity. By Edwin Long, R.A., b. 1829, d. 1891. Bequeathed by George Mence Smith, Master in 1893. I believe £1,500 was paid for this picture, but I fear

JOHN STOCK, Esq.
A BENEFACTOR TO THE
PAINTERS COMPANY
to the Amount of more than
SIXTY THOUSAND POUNDS

JOHN STOCK.

appreciation of modern painting is not so great now as it was 30 years ago.

46. Portrait of John Stock, our great benefactor for charitable purposes. It is an expressive piece of work, but the painter is unknown.

A companion picture: Portrait of William Davison Barnett, our benefactor, died 1906. Painted, as a commission from the Court, by G. Hillyard Swinstead, R.I. (a Liveryman).

Pictures in the Court Room.

The principal painting here is No. 51, over the chimney piece, and it contains portraits of John Potkyn, Master, and Thomas Carlton and John Taylor, Wardens in 1631. The grouping is very effective, and the dress is characteristic of the period. This picture was apparently painted as a commission

from the Court of Assistants, but for what special reason this trio were so markedly honoured I cannot relate. The artist is unknown.

By a minute, September 16th, 1632, it is ordered: "That so soon as the pictures of Mr. John Potkyn and the 2 Wardens be set up, the piece now in that place be given to Mr. Wm. Foster."

This is one of the oldest pictures the Company possesses, and, of course, it escaped the Great Fire, 1666.

There is here also an oil painting of Mrs. Jane Shank, a benefactress, and near a portrait of her husband. Painters unknown.

One should mention a portrait of J. Gregory Crace, Master in 1880, painted by his son, J. Dibblee Crace, Master in 1884. This is specially interesting to us, as the author represents the fourth generation who have been connected with this ancient Company.

No. 59 is a crayon portrait of Sir Godfrey Kneller, drawn by himself.

Recent gifts to the Company comprise :— Miniature painting of T. Murray Janes, C.C., painted by Miss G. E. Bayly, and presented by himself in memory of his Mastership, 1908.

Portrait in oils of J. W. J. Kennedy (Master in 1909) presented by himself as a memento of his year of office; painted by Harold Waite.

Painting in oils "Ecclesia docens" (the Church teaches), representing an incident in the early days of the Reformation. Painted by Sir James D. Linton, P.R.I., and presented by him to the Company in recognition of his admission, in 1912, to the honorary freedom and livery of the Guild.

Large oil painting, Christ's charge to S. Peter, bequeathed 1913 by George Taylor (Master in 1901). Painted by a cousin of the deceased.

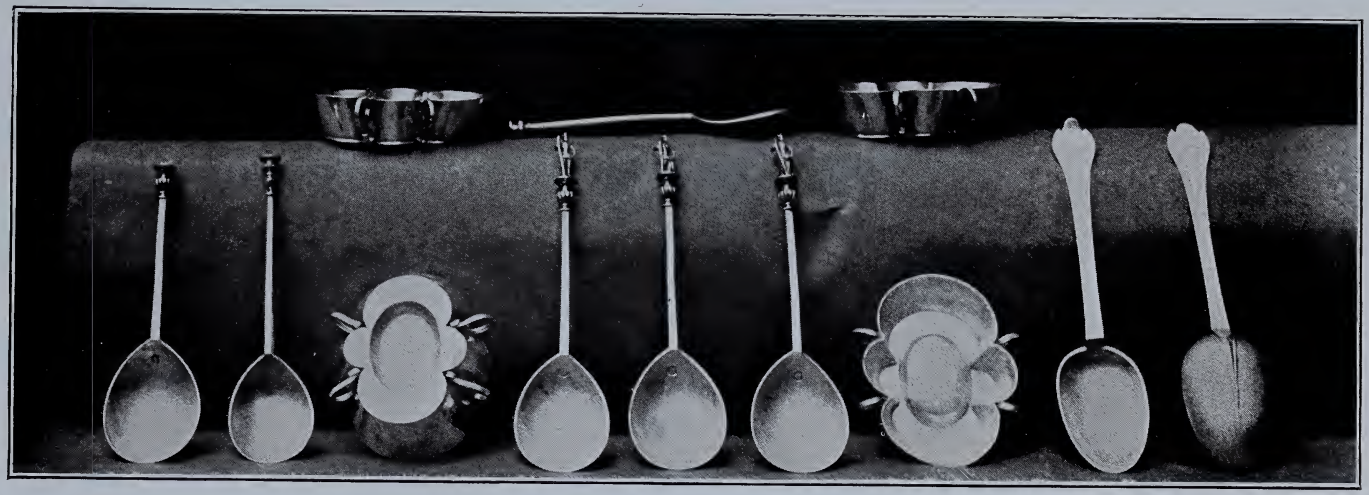
The various painted and stained glass in the Court Room needs mention.

An inventory of 1766 describes "King Charles II arms, painted glass, with wire behind it." A delightful bit of work to-day and glorious colouring.

The Transfiguration on glass in a gold frame, is near by, as likewise the four evangelists, the Company's arms, and other embellishments. These latter were presented to the Company by Mr. Pitt Corbett, Master in 1827.

Here also are the arms of Masters and Wardens who held office 1621–1630. Probably this glass escaped the Great Fire.

SALTS; the gift of JAMES HEAMES, 1662.



1560. 1560. 1686.

Plate.

THE collection of plate is not large, but it contains some pieces of almost unique interest. It has been formed by gifts and bequests of various members in the history of the Company. "Gifts are the beads of memory's rosary."

In an inventory, June 24th, 1766, the plate is arranged "according to its size," the first mentioned being the Thornhill cup, weighing 55 ozs. 10 dwts., and the last, the spoons. It was all then valued at 5*s.* 3*d.* per oz. In the larder was an iron-bound box containing the plate.

The earliest silver are six Image spoons, with a figure at end of the stem holding a shield, engraved with one quartering of the Company's arms, viz., a chevron between three phœnix heads. The date is

1560, the second year of Elizabeth. There are 22 other spoons with seal tops, six of these are also 1560, same date as the last, and a careful inspection leads us to believe at one time they had similar figures and shields as the Image spoons, but for some cause these were removed. Then ten more seal top spoons, date 1567, engraved with the same quartering of the Company's arms. Still six more seal top spoons of various dates, marked with naming and letters, as though they were family or christening spoons.

One *circa* 1580, engraved...				...	...	P.R. K.W.
„	„	1582	„	...	...	... Ananias.
„	„	1584	„	...	...	... 6 × 15
„	„	1591	„	...	...	... T.C.
„	„	1598	„	...	...	... C.B.
„	„	1599	„	...	...	... R.I.C.

all, therefore, of the reign of Elizabeth.

The oldest drinking cup is known as the Fryer cup, no hall mark, but probable date 1605, second year of James I, and it stands 12 inches high. It is of beautiful design and excellent workmanship.

"Beeston" Salt, 1614. "Monke" Cup, 1650. "Camden" Cup, 1623. "Willingham" Cup, 1645. "Fryer" Cup, 1605.

The inscription is "Leonhart Fryer, Sergiaunt Painter, gave this, A°. 1605."

The Camden cup is our most valuable piece, and is silver gilt. Its date is 1623, the 20th year of James I. It stands 24 inches high; the cover is surmounted with a figure of Minerva holding a shield engraved with arms. The inscription is "Gulielmus Camdenus, Clarencieux, Filius Sampsonis, Pictoris Londinensis, Dono dedit."

This cup was purchased with £16, which amount was bequeathed to the Company by Camden "to buy them a piece of plate in memorial of me." (Will, 1622.) The mark is now too indistinct to discover the maker's name, but it was possibly F. Terry. I suggest this, since the Corporation of Portsmouth have a somewhat similar cup, which is known to be the work of this F. Terry.

A standing salt with cover, 16 inches high, engraved with the Company's arms, and inscribed, "The gift of Mr. John Beeston to the Company of ye Painter Stainers." A minute records that it was

given "as a token and memorial of his love." It was made in 1614, the eleventh year of James I, and presented in 1630, the year of Beeston's mastership. This salt is a most delightful piece of work, and its design quite rare; it is in excellent preservation.

A drinking cup, stands 9 inches high, date 1638. It is a fine example of plain cups; is inscribed, "Ex dono Henrici Lilly, Rouge Dragon," and engraved with his coat-of-arms.

Two similar plain drinking cups, one is 1645 and the other 1647. Both stand 9 inches high, and are inscribed, "Ex dono Georgius Willingham Magister," and his coat-of-arms are engraved. The history of these two cups is recorded in a minute of October 18th, 1647, which reads, "Whereas Mr. Willingham had disbursed for this Company £42 when Upper Warden in 1642, and in 1643 lent to the Company on their plate £50 more, and now will not take any consideration, and the Court requests him to accept 20 nobles, which he took to lay out on a piece of plate to follow that bowle, which he formerly gave, in remembrance of his wife."

Another drinking cup is known as the Monke cup. It is the gift of Walter Monke "to ye Company of Painter-stayners, A.D. 1650"; this is also the year of its manufacture. One quarter of the Company's arms is also engraved upon it.

This is the only piece of Commonwealth plate the Company possesses. It is a rare specimen, and is in excellent preservation.

Twelve small salts or wine cups of quatrefoil shape with a small oval receptacle for the condiment. These were presented in 1662, and each is inscribed, "The gift of James Heames, 2nd Warden." They were probably made in 1661, the first year of Charles II; the maker's mark is quite clear. The arms of the Company are engraved on the outside of eleven of the salts, and on the inside of one: the reason of this I cannot divine.

Six flat handle spoons with trefoil ends, engraved at back with arms of the Company, made in 1686, second year of James II; but maker's name not decipherable.

Large tankard with cover, flat chased, with Chinese figures and subjects; very curious. This was made in 1685, and stands 9 inches high. In 1687 the Company exchanged a tankard then in their possession (the gift of John Beeston and Nicholas Harger, Wardens in 1630) for this one, and it is so inscribed: "Exchanged Aº. 87, Edward Mole, Master, John Johnson, Jacob Hinde, Wardens."

Pair of tankards with domed tops, each stands 8 inches high, one is inscribed, "The gift of Henry Isaacson, Stephen Read, Will Foster. Exchanged Aº. - 87, Edward Mole, Master; John Johnson, Jacob Hinde, Wardens"; date 1687; and the other is engraved, "The gift of John Beeston and Nicholas Harger," with the names of the above Master and Wardens, 1687.

The Thornhill loving cup and cover, with two handles, was the gift of Sir Jas. Thornhill, the celebrated painter, given in 1721, when he was Master. It stands 12 inches high. On one side and also on the cover the donor's coat-of-arms is engraved.

The maker of the cup was Simon Pantin, a well-known silversmith.

A pair of two-light candelabra, in silver, and a three-light ditto, all made in 1782, the 22nd year of George III. They are the gift of John Stock, our great benefactor. He bequeathed £50 by his will to buy a large silver cup or such other piece of plate as his executors shall think proper for the use of the Company (actual cost, £51 17*s.* 6*d.*).

Also a pair of two-light candelabra, in old Sheffield plate. Presented by Chas. Catton, R.A. (one of the forty foundation members of the Royal Academy), when Master in 1784.

A punch bowl. Is 11 inches diameter and 6 inches high. Engraved on outside; "Legacy of Mr. Jonathan Miles, 1788" (28th year of George III), with the names of the Master and Wardens. The Company's arms are engraved inside the bowl.

A large two-handle cup and cover. Stands 20 inches high. It is very ornate and embossed; the

date, 1831, first year of William IV. The cup was made specially, as the crest of the Company, a phœnix with flames, forms part of the cover. Painter's palette, compasses, etc., are also introduced in the design. The arms of the Company and the arms of the donor are both engraved upon it. It was the gift of Sir Wm. Henry Poland, Knight, Master 1829-30, and Sheriff of London and Middlesex, 1830-31.

A drinking cup with cover, surmounted with a figure. Stands 17 inches high. Presented by John Gregory Crace, Master 1879-80.

There is also other modern silver, viz., a handsome centrepiece with two fruit stands; a large silver loving cup and two small ones, all the gift of Geo. Mence Smith, Master 1885.

To this same benefactor we are indebted for the silver head of the beadle's staff which is now in use. On the table is the old head of the previous beadle's staff, and it is mentioned in the Inventory of 1723.

Harris Heal, Master in 1902-3, gave a silver cup, which stands 11 inches high. It is suitably inscribed, and the motto of the Company, "Amor et obedienta," appears on the cover.

To J. W. Burton, Master 1903-4, we are indebted for a careful reproduction of a handsome bowl of the Commonwealth period, 1650. On it are engraved the Company's arms.

The gold and jewelled badge now worn by our Masters was the gift, in 1881, of George Mence Smith, Master, while the gold enamelled and chased chain attached to it was presented by Professor Isaac Hunter Donaldson, Master in 1899. F. Bessant Williams, Master, 1898, gave a silver mounted gavel.

The war medal with seven bars given by King Edward VII, as a recognition of the £100 given by the Company towards the C.I.V. fund, raised by Lord Mayor Sir Alfred Newton, Bart., in 1899.

Two gold enamelled badges, specially designed for use by the Upper and Renter Wardens at the

Company's dinners, and other public and ceremonial occasions, were presented by Walter Hayward Pitman, Master 1908.

Also a handsome silver snuff-box, engraved with the arms of the Company, was presented by Octavius F. Peall, Master, 1910.

W. H. P.

Hatton 1708 add

Endymion and Luna, by Palmarian (i.e. Palm

Orpheus Slicing Pan, by Brull

A piece of Architecture of the Corinthian order by Th

Another of the Ionick order given by Mr Thompson

City Painter

Heraclitus and Democritus by Penn

Fish and Fowl by Robinson

Art and Envy by Hungis

a Piece of Fruit and Flower by Everbrook

a Ruin by Griffier

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